Name Richard B. Gregg

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Eliot St.
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Further quotes from "What is Liberty?" by Dorothy Fosdick, Harpers, N.Y. 1939. (continued from previous notebook)

p. 154. "Ralph Barton Perry has rightly said: 'If liberty means the conceding of liberty, the delimitation and distribution of liberties within a social order, then it is perhaps the most difficult, as it is the most urgent and fruitful, of all acts.' [R. B. P. In the Spirit of William James, New Haven, 1938 152-153] Only by rating liberties according to their relative importance can this problem be adequately dealt with. ----

"We have seen that claims for

liberty arising from the desire
of man to give expression to
their individuality. They are
rooted in man's wish to be him-
self, a centre of activity and
express expression of a nature
that is his own. [R. Mac-
Iver, Society, New York, 1937, 47]
155 ---. "It is not to be wondered
at that demands for liberty
root in this desire of men to
express their own nature. For
whatever else a man may be
& initially he is himself. Having
oneself antedates and underlies
every other form of possession.
With oneself so indissolubly in
one's own hands the primary
desire to do with oneself

what one wants to do, and the urge to use other powers as one desires is a derivative of this more central power. .... Liberty in claims means self-permission — permission to be oneself. ----

157. "Every claim and argument for liberty is thus based on a common logic: that liberty is effective in releasing the individuality of men. In thus going back to what the idea of liberty stands for we have found our criterion for distinguishing the relative importance of different freedoms. There is ground for believing that some liberties are more essential than others as conditions for

releasing the actual individuality of man.

"From this point of view, liberties in the cultural sphere demand special recognition. Cultural activities are pursued mainly for their own sake, as ends in themselves, and not as means to some further satisfaction. A man's thoughts, his emotional attachments, his art, literature, religion, and recreation yield him direct enjoyment. It follows that the worth of such interests to the individual lies in their being spontaneous expression of himself. Intellectual efforts, moral fervor, religious philosophies, and

games, have value for a man in so far as they are responses to his inwardly determined wants and convictions. They lose all their worth once personal desire and belief are absent.

"Because the value of cultural activity lies in the willingness and conviction with which it is carried out, its free performance is fundamental to individuality."

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p. 8 "The long list of liberties guaranteed in Bills of Rights, or in separate articles of constitutions, including freedom of association and public meeting, freedom of movement and of choosing one's residence, freedom of commerce, of conscience,

of contracts, of writing, of emigrating, of teaching, of industrial functions, of opinion, of thought, of speech, of press, of choosing one's profession, and all types of individual liberty, freedom from arbitrary exile, molestation, seizure of property, imply a certain form in the relationship between the state and a kind of activity which some group wants to follow."

Good stuff also on pp. 23, 45-6, 47, 51, 87, 97, 98, 115, 119, 142, 148, 152, 157, 159, 165, 166, 175.

A. McG., Litchfield, Conn., and J. C., Brooklyn, N. Y., ask if a book has been lately published on tramp cruises.

"Vagabond Voyaging," by Larry Dixon (Little, Brown), was published last season; in the Reader's Guide other books were described. There is a chapter on "Where to Save: Freighter, Bus, Bicycle," in Helen Eva Yates's "The World Is Your Oyster" (Holt), a new streamlined guide to the art of traveling smartly; this gives up-to-date advice on freighters and cargo liners and descriptions of what one may expect on board in the way of meals, berths, service and company. The appendix of this book, a lively adjunct to almost any way of getting about, gives no less than fifteen pages of freighter information for the Orient, around the world, Europe from the Gulf of Mexico, Los Angeles via Panama and the Atlantic coast, Africa, India, South America, Alaska and coastwise trips.

Book Lists

The New York City Association of Teachers of English, whose secretary-treasurer is Raymond Sayers, High School of Music and Art, 135th Street and Convent Avenue, New York, has compiled so good a list of books for home reading—biography, fiction, all kinds—for boys and girls in the teens, that I asked them to let me tell readers of this column that it could be purchased; they have just told me it can be, for 10 cents. The same sum will bring you an excellent list they have lately compiled, "Readings on Tolerance and Democratic Ideals," for old and young, made on an unusual and effective plan.

Memory System

C. E. W., Newark, N. J., asks me to recommend a memory system.

I hope the correspondents who have asked me for one, every six months or so for years back, are listening in now; it is not until now that I am able to give a satisfactory answer to a question I have always had to dodge. There must be a public waiting for Bruno Forst's "Use Your Head" (Funk), the only book of advice on "the practical use of memory and suggestion" in print in the United States that does not seem to me more trouble to remember than what it is supposed to make you remember. Its opening exercises in quickening the senses and concentrating the attention will enliven even a subway ride, and in the section on "The Art of Public Address" are three pages on preparing an "extemporaneous" speech so good I wish any one who expects to make one would get them by heart. There are numerical codes that look pretty stiff, mnemotechnical games, and quite appalling methods for remembering large numbers and the solution of chess problems, and a little hypnotism over at the back.

How to Jog Your Memory

USE YOUR HEAD: The Practical Use of Memory and Suggestion. By Bruno Furst . . . *280 pp. . . . New York: Funk and Wagnalls Company . . . $3.*

THE first thoroughgoing "system" for memory training offered the American public for a long while, this one is based on principles that can be used by every-day citizens for business or social purposes, while in the upper ranges mathematical tables, long numbers, codes and other genuine twisters are carefuly untwisted for the more ambitious rememberer.

This makes the book uncommonly useful; the chapter on preparing and giving an "impromptu" speech may be a life preserver to man or woman, the advice on stagefright works quickly, and brief as the chapter on mass-suggestion is, it is disconcertingly sound. There is a short concluding section on hypnosis, especially as used in breaking habits or removing stagefright.

The plain citizen who finds it necessary to remember faces, names, dates, the states with their capitals or our Presidents in order finds devices, some simple, some elaborate, for doing it, and the knight's move in chess is accomplished with mnemotechnical aid. The most useful part of the book to the greater number of readers will be its simple exercises for sharpening attention and developing concentration.

July 13. Apropos of the "3 intelligent youths" at P.H. who thought the "go to it" closing of my pamphlet was "unsound", coming from a man over draft age. In politics I refused to run their task ahead. ~~When~~ When they insisted I became I, in that case II, reminded them to modify their difficulties, or counsel them to think out something (rather than) proposed? Were they realists? If I had advised them to fight they would have resented that as cruel & inconsiderate. When I advised them to refuse to fight, take consequences & work for a different world, ~~they~~ I urged them to twiddle their, they say I am unjust. I. it because my advice was not

advice? That they connected my advice with my age in relation to conscription, indeed I judge, that they think I want them to suffer as they will. In fact I expect to go to jail for refusal to register. All males of every age are required to register & the penalty is imprisonment. True, I am not liable probably to be called because of my draft age. Yet they cannot absolve from this task, this function. And if they stand still it will engulf them. Is it that they are so bewildered or so mindful of their lot, that my advice irritates them? Or does it mean that they want no advice from older people; & our job is to shut up & work. Is it because I am not doing that?

When the great drop in population comes, many talent will end. That will end the middle class. This calls for K. There will be a class of technicians, of bureaucrats, of small policy makers, & a vast army of unemployed & unskilled workers of some.

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G "The Coming of Man": Was it by Accident or Design? by A. Brown, F.R.S., London, H. F. & G. Witherby, 1933.

p. 203. "If conditioned reflexes are new nervous connexions it is manifest that they are mostly, if not all, formed in the cortex of the brain. 'The cerebral cortex,' Pavlov says, 'should be regarded as the essential organ for the maintenance and

establishment of conditioned reflexes.'
And a conditioned reflex cannot be
established if even a part of the cortex
be artificially removed, and obviously
enough it matters not which part
is removed.

[Relate this to pattern theory of
will + habit + emotion].

Q Quote from S Radhakrishnan - "Eastern Religions & Western Thought" - Oxford, 1939.

p. 83. "If there is one doctrine more than another which is characteristic of Hindu thought, it is the belief that there is an inner depth to the human soul, which, in its essence, is immortal and deathless and absolutely real. The spirit in man is different from the individual ego; it is that which animates and sustains the individual, the vast background of his being in which all individuals lie. It is the core of all being, the inner thread by being strung on which the world exists. In the soul of man are conflicting tendencies: the attraction of the infinite, which abides forever, changeless, unqualified, untouched by the world; and the fascination of the finite, that which like the wind-beaten surface of the waters is never for a moment the same. Every human being is a potential spirit and represents, as has well been said, a hope of God and is not a mere fortuitous concourse of episodes like the changing forms of clouds or the patterns of a kaleidoscope. If the feeling for God were not in man, we could not implant it any more than we

could squeeze blood from a stone. The heart of religion is that man truly belongs to another order, and the meaning of man's life is not to be found in world but in more than historical reality. This highest aim is release from the historical succession denoted by birth and death. So long as he is lost in the historical process without a realization of the supra-historical goal, he is only 'once born' and is little to common. God and not the world of history is the true environment of our souls. When we overlook this important fact, and make ethics a world affirmation independent of religion a world negation, our life and thought become condemning. Though this condemnation may take the form of social service or philanthropy. But it is essentially a form of self-assertion and not real concern for the well-being of others. If good-will, pure love, and disinterestedness are our ideals, then our ethics must be rooted in other-worldliness. This is the great 84 classical tradition of spiritual wisdom.

Radhakrishnan

p. 19. "The present profound malaise is really a form of growing pains. The new world for which the old is in travail is still like an embryo. The components are all there, what is lacking is the integration, the completeness which is organic consciousness, the binding together of different elements, making them breathe and come to life. We cannot live by instinct, habit, or emotion. We need a rational faith to sustain a new order of life and rescue us from our mental fog and spiritual anxiety."

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p 80. "Any ethical theory must be grounded in metaphysics, in a philosophical conception of the relation between human conduct and ultimate reality. As we think ultimate reality to be, so we believe. Vision and action go together. If we believe absurdities, we shall commit atrocities. A self-sufficient humanism has its own metaphysical presuppositions. It requires us to confine our attention to the immediate world of space and time and argues

that moral duty consists in conforming to nature and modelling our behaviour in accordance with the principles of her working. It attempts to interpret the course of human life by purely natural means. The subject of ethics is treated as a branch of sociology or a department of psychology. Scientific naturalism and neglect rationalism are two types of humanist ethics, interpreted in a narrow sense. They look upon man as a purely natural phenomenon whose outlook is rigorously confined by space and time. They encourage a cynical subservience to natural and historical processes and an acquiescence in the merely practicable. Renunciation, self-sacrifice, disinterestedness services of humanity are not stimulated by the workings of natural laws."

Other good pp in Radhakrishnan: IX, 294-5, 296, 7, 10, 12, 15, 19, 21, 23, 28, 32, 35, 37, 38, 40-41, 43, 46, 48, 55, 59, 62, 63, 81, 75, 79, 80, 81, 87, 89, 95, 97-8, 101, 103, 106, 107, 108, 112, 122, 129, 130, 316-17.

p. 63 of Radhakrishnan. "It (the mystic or the intuitive consciousness) is not a flight to unreason or a glorification of ignorance and obscurity. It assumes the indivisible oneness of human life, whose appurtenances cannot be contrary to reason."

Take to India if ever we go.

~~On for the voyage~~. Brewers yeast for wit. B., Gro. Washington Coffee, biochemic medicines, pancreolinmilk, T.

In India. Note books, books, labels, biochemic med, pancreolinmilk, Bates, Math for the Million, books for my book, med & ~~med~~ farming books, Religious & mystic books, pipe & connections for chemical solution tanks incl glass nozzles & rubber tubing, also test papers, zinc ointment,

Quotes from "The Inner World of Man" by Frances G. Wickes.
Farrar & Rinehart Inc. 1938

23. "You can trust the thing that really belongs to you" -- [your own recommendations abilities.]

20. "Anyone seeing the effect of a symbol upon mass emotions (the flag, the swastika and the cross raised before a multitude) does not doubt its energizing value. But the energy is unconscious, undifferentiated. It is only when through an original experience one sees one's own relation to the symbol that it becomes an individual value and the energy which it contains is released and is available to the conscious."

46. ~~"It is only when"~~ "For the negative

attitude, which is the result of habit, is no more independent than is the positive attitude of admiration. It is only when one chooses in accordance with one's own nature, and not in order to deny or please [the father], that one is free." —

57. "Intuition deals with the potential, the thing which will develop. It is the function which has to do with the element of time. It is not (?) concerned with what is, but with what is going to be or has been." —

121. —. "only by living his experience could he understand both the weakness of his feeling and its saving potential for him. Such an analytical experience is a reliving of the early concept of the Saviour — namely, that

it is the despised and rejected element that brings salvation.

"Psychologically speaking, the Savior is here the neglected and inferior function, which consciousness has rejected and which lives in the unconscious, growing in strength through contact with the primordial images." - - - -

131. "Through the acceptance of the symbol as it comes to us, we reach a place of <u>original experience</u>, that is, a place where we set aside traditional and systematized concepts to examine that which arises within us. This brings us back to a direct contact with the psyche in process of our own nature and, since nature is creative life,

to the creative power of in our own
psyche. ... ~~Free action~~ The self creates in
order to give visibility to the inner
events that have become manifest." ---
143. -- "He came asking for advice, but in
such a case the kindliest advice could
not help, for it would again be
giving ideals and patterns from
without. I intend, he was helped
to perceive the images moving in his
own unconscious, which alone could
give him his own solution. For the
answer always comes from within.
The creative energy of the unconscious
is always on our side if we can
become ~~conscious~~ understandingly
aware of it. -- "

218. " I. saw love as something that
occupied life as it was and people as

they were – not as one thought they ought to be, and which helped, not hindered." ...

219. "Soul was a principle to the mind – it was an inner attitude to life itself"

238-8 ... "Phantasy is not a personal creation. The images arise from levels far deeper than our personal consciousness. They are archetypal in nature. When studied, these images are seen to embody ancient ideas, old symbols, that have contained psychic energy from archaic times. Concentration upon the unconscious may make these symbols arise. Through continued concentration one may obtain an understanding of their meaning, although the symbol always

contains the inexpressible element, the as-yet unknown value.

"But even this understanding is a mere psychic process having no individual importance unless it is related to life - unless it is externalized through living its meaning to us. ... Unless we get at these realities again and discover the connection with our own life and the present in which we live, the symbol is only an historical sign. ..."

"The living symbol is therefore a combination of an ancient truth and a developing psychic reality - an expression of a future evolving."

247. "The value of the vision is that it is a direct, individual experience.

not everyone has, nor need he have, visions. They are only one means of contact with inner realities. But a person to whom visions come should give them the attention which is their due, should recognize them for what they are, should accept the fact that they are an immediate experience of what is for him an undeniable reality."

248. "Another way in which images may appear is in plastic form, in picture or in sculpture. The term 'unconscious picture' does not necessarily mean that the maker is unconscious of what he is going to paint - what the process is automatic. It applies to all pictures dealing with the inner images

which portray unconscious content which has not been subjected to conscious manipulation. The portrayal may be a matter of infinite conscious care, or it may be a sudden crude expression, but the content must be of the image of the unconscious.

"In one case, one reproduces material which has already appeared in dream or vision or phantasy; in the other, the picture draws itself. Then the maker does not know at the start what he is to draw, but allows the picture to unfold at the dictate of an inner force. In this case, the image becomes visible on the canvas before it is perceived by the conscious mind of the

makes. He seems to draw out of some dimly dawning inner perception and is often greatly surprised at the picture which results. Here the image hovers on the brink of consciousness. It cannot be expressed in words, but, even as one may draw a diagram to illustrate or to clarify an obscure point in talking, so one may draw a picture in which the unapprehended concept will appear

247. ... the result may or may not be a work of art; the creation is an inner one. ... Even the subjective value of such pictures differs. They may be mere portrayals of personal problems, no more related to art than a personal idiosyncrasy

is to gain. The object is an inner creation, a change in the person. When they deal with the personal, they have no meaning except to the person. Even a perfect technique cannot give universal meaning to a picture which is related to a purely personal problem. Indeed, to approach the whole matter from this standpoint of inner value, one must become as a little child, willing to produce material naive and childish — to labor for hours over pictures which have no objective value, but which are words of inner experience.

"Even the ardent drawings, however, may reveal startling elements and release a dynamic force

[Up R. Rogers' notes]

in the nudes. ---

250. .. "Often the mood is changed by the color. Turgid, malevolent masses change to clear brilliant hues, as the dark mood becomes understood as mood, as something to be said, and as new feeling values become integrated. At times, new color comes as a release; it makes apparent the mood that is in control and gives it a tangible form. Just as a tone of voice has its counterpart in color, so a mood has its color expression.

"A man who had no art or color training was often overpowered by moods of despondency. He began painting masses of formless

shadows, malignant purple-red or ugly black. Then he had to accept as something within himself. This process - accepting the mood as his own and expressing it in an outer form - seemed to give him power to control it. As he described it, "I have no idea why it should be so, but after much painting I seem to be relieved from an engulfing darkness. I find myself either able to turn from the mood and give my energy to my work. There is a sense of right method of blackness.

"Children often use this method quite naturally when left to themselves. A little boy who

had kept himself apart from all the activities of the classroom, but watched with interest the children who were painting. One day he too began to paint. His pictures were of dark, shadowy monsters. They were 'the Terrible Thing in the House at Night', 'the Terrible Thing under the Sea', 'the Terrible Thing outside the Window'. One day he drew in colors, green and yellow and blue. When someone looked on the sheet he said casually, 'Oh! the terrible things are gone. I have put them all in the pictures'.

A number formless fear is a menace that cannot be

found. But when it can be given a tangible form, something can be done about it. When the modern man who attempts to work his psychic problems out similar images, he acquires them as the result of forces within himself. He gives them form, not in order to project them, but to make clear the subjective element with which he must reckon.

I should like painting to be used among children especially, to relieve the pent up repressed sentiments & so prevent cruelty & violence in later life? Perhaps do it every few days regularly. Then, I would on them, if one is an adult, a regular part of childhood training

in which perhaps the school family tales start.]

"Psychology and the Cosmic Order" by Louis F. Anderson, publ 1939 by the Society for the Elucidation of Religious Principles, New York.

~~Second~~ List of additional people to whom I shd send CO pamphlet.

Paul Harris, J.N. Holmes, Common Sense, Wendell Geo. Paine, Alan Chalmers, Agnes Kirkus, Charles Bone 740 Rush St Chicago, Methodist, Wilfred Wellock, C. E. Raven, John Barclay, Aldous Huxley, Miss Sayre, Ray Newton, Bart. Forde, Don Smucker, A.J. Muste, Harry Emerson Fosdick,

Miss Boeckh, Geo. Sellick, Burk, Toronto boy,
Jane MacCurdy, Dr. Sudder, Mary Huggy,
other W.F.L. secy, John Hoyland. Mrs Bennett
R.C. Archbishop of Cincinnati, Mrs. Olmsted of
the W.F.L., Mennonites. Edit The Catholic Worker
Hamlin, Rev J. Sutter, 151 Glendale, Toronto, Felix
Library of Union Theol. Seminary,
Rev. Ralph O. Hayoke, 12 Green St, Portsmouth, R.I.
Miss Moore, Miss Baldwin, Mrs. Thomas Thomp,
Jerry Medeiros, Ordway & Clark Terrell,
Godfrey, Bunderhof, Prof Harding, Milton S.
Mayer - sing to Pres Hutchins of Chi
Willard Book Shop, Thomas, J.R. Butler, Pres. STF.
Edith Morrison

Aug 25. Somehow I feel that general European war will be avoided; either by a Polish break-down or some sort of a divide between the great nations or groups of them. There are many things secret. E.g. Goyda says there are secret clauses in the Russo-German treaty, & that neither of these nations is going to be foolish. The Br-Fr military mission [illegible] in Moscow & Russian Britain & France may break down if they can be given a way of saving their face. I see no more iniquity in Russia's action than in Br.-Fr action re Czecho-Slovakia. Russia may be calculating on a German breakdown, & then a spread of Communism. The wider and more rapid the spread of German power, the greater become the difficulties & administrative difficulties.

Quotes from "The Religion of Reason" by Roger W. Holmes, Appleton-Century, 1939.

p 10 "Truth describes the relation between a concrete statement and the reality to which it refers. It is the problem of the artist, the scientist, the mathematician or the philosopher. Validity describes the structural relation between two or more propositions which allows us to say that if one or more are true, then another or others must also be true.

358. Spinoza's Ethics is a fine case of a philosophy of life expressed as a deductive system. Very fine. He said "All noble things are as difficult as they are rare."

"A philosophy of life is a deductive system." ... Your thoughts are interconnected, all based on more fundamental ones, and the fundamental ones all lead back to profound assumptions which support everything else and which constitute the pattern of your life.

"And it is for this reason, primarily that the study of deductive systems is significant. One of the explanations of why geometry has for so long been a part of the school curriculum is that for many centuries it has been the clearest example you had of a deductive system. It would be hopeless to try to ~~study~~ defend the study of

geometry in terms solely of its content. You concerned yourself with point and lines and planes in order to study the structure of thinking? This procedure was admittedly indirect, like taking up typewriting in order to be able to play the piano. Why not study the structure of thinking directly? The structure of the system of propositions is the structure of thinking. You find out not only how propositions are inter-related, but you also see why they are inter-related. ...

372 "To be logical is to live fully and happily. ... Nine people out of ten never realize that they are acting in terms of a philosophy. ...

373 Nine out of ten of us are like the

sailor who moors his boat to a piece of driftwood, floating this way and that with every tide and wind. The tragedy, of course is that these people live their lives and end by not having really lived them at all. To find the enduring satisfactions requires forethought and philosophic discipline. It is like learning to play an instrument. It takes application and is not much fun at first, but in the end it pays dividends. Philosophy pays dividends; it leads to the full life.

"And then there are those who do live beneath the surface, but do not stay down long enough to see the marks in the moving

ways. For example, those who are good Christians on Sundays and bad ones on weekdays. Or those who do not go to church themselves yet send their children to Sunday school. This group understands that there are broad principles underlying their actions, but do not realize that these broad principles conflict with one another. They have been living according to a deductive system which conflicts with itself. They are like the poor geometrician who might at one time work according to the idea that vertical angles are equal, and at another time his judgments on the idea that they are not equal. It does not work in geometry. It does not work

374 in any deductive system. And in any philosophy of life it is extremely easy. .... Inertia then a cliche, using these conflicting propositions to light, and these people do plenty of spinning.

"Like any deductive system that is valid, a philosophy of life must be consistent with itself at all times and in all of its phases. It just does not pay to scatter yourself in all directions. If you are using one set of values at home with your family, and another when you are away or at the office, you are bound sooner or later to be unhappy, profoundly unhappy. And not just because you may be found out. The

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danger of being found out is not the measure of a life. You will be unhappy because you will be in conflict with yourself. Shakespeare was not a student of deductive system, but he managed to put into the mouth of Polonius the one highest lesson which they have for us: 'To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.'

"These are the reasons why the study of a deductive system as such, an understanding of its inner structure, is important. It helps more than anything else could toward the finding of the full life and the achievement of endur-

ing values. But there is one more reason, and in some respects this is the most important of all.

"You will remember that when we discussed geometry as a system we found that there were a number of geometries, euclidean and non-euclidean, all valid and all leading to descriptions of unique types of special relations. We saw that there were at least two ways in which we could build a system of propositions, depending on how we wished to interpret the 'either ... or ...' relation. We saw that there are a number of games that can be played on the same checkerboard. We mentioned several types of number system. And we

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valized that from among these
possible systems we chose as the most
important the one which was most
significant in application. They
were all perfectly good as deduct-
ive systems, but some were more
useful than others. [This may
mean ~~that~~ for the N.V.S. that his
task is to persuade people of other
philosophies (e.g. the militarist or
power rules) that the N.V.S. system
is the most significant in action, is
more useful. To do this may require
a good many demonstrations, so no
N.V.S. should hesitate but his attempt
should run a furlong. They all add up.
Also the N.V.S. can show the greater
internal consistency of his system &
its closer application of idea to reality
(truth). RBF]

persuasive

"And there is no need to tell you that there are many varieties of philosophy of life. How choose among them? At this point an extremely interesting and important question arises. We cannot choose among philosophies of life without doing so in terms of a philosophy of life! To choose a philosophy of life is to make a philosophic judgment. Any standards that you employ will be philosophic standards and hence beg the entire question. It is something like choosing the winner at a Beauty Parade. The judge may be partial to blondes, and you prefer brunettes. So winner of a Beauty Contest was

even The Beauty, she just fits the judge's idea of beauty. And, similarly, the philosophy of life which you choose will not be The Philosophy, it will be your idea of what philosophy should be.

"It all goes back to the initial assumptions, or rules, with which you start. There are at least half a dozen major sets of rules according to which you can play the game of life. When you study the history of philosophy you will find them all and can study them with care. But they are true assumptions. You cannot get behind them. There is no one, living or dead, who knows which is the best set. The only answer is Whichever fits your

of views that conflict with your
376 own. You can demand of a man
that he know the general theorems
on which his system is based,
and you can insist that his
theorems be consistent with one
another, and you can ask that
they all follow logically from
the initial assumptions. On
these points there is large room
for argument and discussion
and debate. You can show a
man that if he is to act in his
own best interests he must be
logical, must organize his
thinking into a valid deductive
system. But you cannot
question the rules according
to which he plays his game,

for there is no way of knowing that your rules are better than his, or as good, or half as good.

"Until they get to this point the philosopher and the logician are apt to be exasperatingly smug. When they talk about the ending of a life they seem to be telling you what you should do and how you should act, when you are short-sighted and when you have become a slave to emotion. They seem confoundedly self-righteous. But really they are not. They cannot afford to be. All they can show you is that effective thinking assumes a type of structure. They can show you that you will be wise to follow this structure

and not trespass its laws.
But what you shall think
within that structure is entirely
up to you. We said at the
beginning, when we were trying
to characterize logic, that it
divorced structure from content
and concerned itself only with
the former. There could be no
better illustration of this than
what we have been trying to
say. Think what you will.
No man can deny you that right
and privilege. But think
accurately. That the logician
can and does ask.

Re-reading thinking:
p. 401 " Willingness to doubt is

the first prerequisite of mature thinking. One cannot entertain new ideas until the older ones have been removed, any more than one Kohleria can grow a new skull until the old one has been discarded. ---

405. "The structure of maturing thought is an alternation between periods of certainty and periods of doubt.

408 ---- "The structural relation between ideas in maturing thought is

410. always the same. ---- "In maturing thought only one of the ideas in the series can be accepted as true: the truth of any one makes the other false. --- In maturing thought the last term of the series is, temporarily, regarded as true, and each term

preceding it was at one time the last term and held to be true.

411 ---- The structural relation between the terms in a maturing series

(?) is that of contradiction. ---

415 "The structural relation among the terms in a maturing series is also that of synthesis. ----

[Dewey. Logic. 1859]

417 "The process of maturing thought is an infinite process.

We can tell maturing thought by the fact that it changes. In this change the superficial will come before the more profound the simple will come before the more complex, the emotional will come before the intellectual.

(9)

All this suggests that any ~~valid~~ sound ~~student~~ educational system for adults will contain a good course in logic and some discussion of imagination + practice in its development by note books + by some form of art. If possible add analyt geometry + non-euclidean geom. too.
These two main courses would teach how to do valid thinking and how to mature one's thinking and keep it growing. Then I would have a course in comparative religion à la Coomaraswamy, a course in geometry for itself + as an example of deductive thinking. A course in English or the native language. Music, M V R., meditation, folk dancing, a handicraft. Put that first. Hygiene. These would train,

instinct and educate (stimulate) the person in body, senses, emotions, mind, and soul, how to meet and adjust himself to his total environment, the real nature of his Self; how to be useful to others and how to earn a living. Probably a course in math à la Math for Million, a one in science à la Hogben's Mathematics for the Million, a one on money & one on sex and one on H. George's. classes

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Quotes from "Principles of General Psychology" by Ellis Freeman, Henry Holt & Co, 1939.

197. "It may be supposed that normally in infants, since the cortex is relatively small and undeveloped as in lower animals, the dominance of the

thalamus over behavior is more nearly complete than in adult humans. For this anatomical reason, supposedly, their behavior is more violent and emotional, precise and completely differentiated in fewer functions and situations, than is the case with the more mature adult human. Thus, at this stage the human infant is more nearly a thalamic creature, so to speak. But with maturation on the neural side, the rapid development of the human cerebral cortex enables it to exercise a greater check over the thalamus and thus to influence activity more extensively in the direction of refined and refined feeling.

"With this neural maturation

the typical temper tantrums of the young, the frequent outbursts of intense rage, fear, and joy of infancy, all of which bear a close resemblance to the common behavior of lower animals in ordinary situations, give way to outward meaning and control of action. In brief, response becomes more appropriate to the special demands of a specific situation. This process, in the human, of passing from a state of thalamic to a state of cortical dominance as a matter of normal maturation suggests valuable educational implications.

"But it suggests the naturalness of frequent and intense affective behavior in early childhood,

and the futility of attempting to suppress it by a frontal attack. More or less intensity, in accordance with individual differences, must be accepted by parents and teachers, for they should not attempt to work against nature. But they should nevertheless recognize that emotional maturity requires training to assist and direct the natural transition from thalamic to cortical dominance. This response to guidance is equally a fact of nature with profound educational implications. 198. And this means that in maturation the cortex becomes increasingly ready and willing, so to speak, to assume responsibility and dominance in accordance with opportunities.

alone it cannot do this as effectively as when educational opportunities provide optimal conditions. In this connection appropriate educational procedures for directing more responsibility upon the cortex require a varied and rich curriculum, with opportunities for activities in all possible functions. While the cortex may spontaneously develop and undoubtedly tend toward dominance if the individual is left to himself, it will fail to do so as rapidly and as effectively as with guidance. Here as elsewhere, nature must be implemented by the right kind of nurture. Some kind of nurture

will inevitably play a part. Hence it might as well be the presumably desirable kind. If the influence of nature is left too much to chance a haphazard and ill-conceived training, the individual will change, of course, but the most highly desirable kind of cortical functioning will remain only an unrealized potentiality for most persons.

[This has a marked bearing on the problem of childhood frustration and repressed resentment, resulting in adult aggression and possible cruelty. RBG]

p. 441. [On major principles of psychological organization: Gestalt].

"The whole is primary and different from the ~~to~~ mere sum of its parts. ~~The whole~~ Thus the relationships among

from the whole are not a mere summation of parts, but a unique structure. ---

"Next in importance to the general organizational principle of the primacy of wholes, is the principle that a configuration tends to become complete and stabilized as a significant form. This is known as its pregnancy, and suggests simply that such situation does not remain a chaotic or meaningless thing, but becomes something definite and meaningful to the particular organism, enabling it to adopt a functional position. Another way of putting it is that the organism comes to understand what is happening. ---

"Pregnancy determines the formation

of figure and ground in such organization. The principle of figure-ground is that such organization in perception and behavior consists spontaneously of a contoured, detailed figure upon a less definitely structured ground. Again, the student may be reminded that it is the people in the room who are the figures and not the interspaces or the wallpaper. The people are significant, because it is toward them that one must take a position functionally.

"The second subordinate principle of pregnancy is closure. Closure
442 is the tendency of a more or less incomplete figure of perception or behavior to complete itself as a unity. We shall take an illuminating ex-

ample from Webster first.
Suppose that one were persistently
trying to recall a quotation of
which a part was very illusive.
He works hard at the task and
tries out various possibilities.
He goes searching in books and
asks others for help, but
without success. Often it becomes
as absorbing as an obsession,
and one cannot put a stop the
search. As long as the quotation
remains incomplete, there is an
uncomfortable feeling of suspension
and unfinished business. Despite
oneself the search goes on even
while he reads or sleeps. Event-
ually the missing part is found
in one way or another, and then is

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a feeling of relief from tension. The organization is said to achieve stability through closure.

"Those commonplace illustrations of closure appear all the time in perception. Observe Fig. 30, which exemplifies closure.

Fig. 30. "Perceptually the outline of the figure has closure despite objective interruption."

Closure operates when the white area of the duck is physically continuous with the white of the stripes in the ground. Despite this physical continuity,

the limb does not merge with the ground, but preserves its figural integrity, remains distinct and complete and just as effectively closed as if it were outlined throughout. Obviously closure is an organizational effect, for it is accounted for by nothing in the stimulating surface. This is due to the fact that as against the ground the figure will tend to become well defined.

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[Relate all this matter of closure to the f. of pattern & will & habit. A Bx. ~~of changing habits more easily if we can get a new pattern or figure or organization to dominate the~~ ~~The operation of closure works~~ My two

by giving significant organization and relationship to the elements of n.v.r. operate on the principle of closure to give the whole thing meaning, validity, probability. The word will very greatly help this way of thinking make the whole thing seem worthwhile trying, as a substitute for old ways. Okay.]

The operation of closure is noticeable in touch as in vision, partial outlines of objects on the skin tending to be perceived as complete. But in vision it is especially notable. If an incomplete circle, lacking about 90° of arc or less, is looked at for a fraction of a second, it will appear complete. It is possible that with the circle, as with the finger, habitual knowledge of the normal figure has pro

vided the missing part from memory. But memory itself cannot make arbitrary supplementation of missing parts, unless the character of organization allows it to do so. We shall give an illustration of closure which works against and despite the presumable efforts of memory.

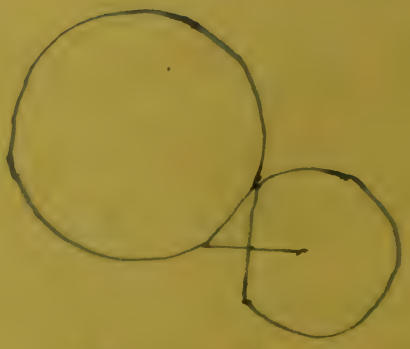

Fig. 31. Showing the operation of closure against effort of memory.

"In Figure 31 are two rounded forms

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there are what everybody sees. One may look for a long time and still fail to discover the number 4. But there can be no question that this number is much more familiar than the rounded figures. Why, if memory were supposed to be accountable for closure, was the number not perceived? Why, moreover, even after the number has been discovered, does it remain a poor unstable thing as compared to the dominance of the rounded ~~thing~~ figures? The reason would seem to be that certain figures tend to close and complete themselves perceptually at all costs, at the cost even of an adjoining figure with which we are familiar, but which in that particular set

nation is less significant. At the risk of becoming anthropomorphic, the observer is tempted to say that the rounded figures draw to themselves, absorb, monopolize what they need for closure. This withdraws the necessary lines from other parts, and so the 4 is not ordinarily perceived because it is not formed and does not exist, however much we may hold that the elementary particles for it are present. The 4 loses out in perception despite its favorable position in memory, because closure had worked in another direction and at its expense. [This suggests that the way to change a habit is to build a new

organization contiguous with the old one, the new one ~~being~~ being made to be more significant and therefore dominating & crowding out the old one. This may apply to the whole problem of substituting my work as important
a V.I. for war. ABy.]

"Proximity is another principle of organization, and operates in conjunction with closure. If the parts to be completed by closure are too far apart, closure will fail to take place. If, for example, the bends in the ends were too much above 90°, the ends will not come together in perception. Other organizational factors being equal, parts which are nearer will tend to undergo completion and closure. If the 4

were not contiguous with the circles, they could not have used it for closure. But when one disconnected, the 4, like the fosses (Fig 15. - a wallpaper pattern) becomes clearer than formerly, because of the favoring factors of empire, pleasure, etc. [context rule] But this does not alter the fact that, other things being equal, even with familiarity to favor 4, it loses out to the others in the process of closure. [Perhaps this is a reason why the historical examples of n.v.s. have been disregarded by historians. They did not come frequently enough to come clear and to reveal their significance. This also suggests that classes or units must come fairly close in order to be recognized as rhythmic, also

the psychological
in order to cause summation of stimuli.
Very rare sometime persons may feel
the effects, but the mass of people
must have the events come often
enough to perceive their connection
and significance and then be affect-
ed by them.]

"Structure. This principle of organ-
ization refers to the fact that the figure
and ground are differently structured
with respect to each other. It is
partly the result of this different,
functional again and not necessarily
objective, that the figure is distinguish-
able from the ground. The
figure is more, the ground less,
structured, that is detailed. The
objective physical presence of more
detail in the one and less in the other

is not the point. The point is that there is a perceived difference in structure which may or may not correspond exactly to differences in the physical situation. Whether actual physical details in the environment succeed or fail in making themselves felt in perception, will depend upon much more than their mere physical presence. It will depend upon their functional relevance of the details to the perceiving organism. If the details, however numerous and impressive they may be as an objective physical inventory, do not succeed in affecting the organism functionally, do not require it to take a position with regard to them, they

will remain trivial, a part of what
we do not care about and therefore
745 do not notice. They will be absorbed
in the anonymity of the ground. Such
details remain secondary because they
are irrelevant to our functioning in
the given situation. Consider, for
example, the room in which you study.
If you are like most people, you will
ordinarily be very vague about the details
of the wallpaper design, or the number
of panes in the windows, because these
do not matter to the use to which
you put the room. But you are more
accurately posted on your study table,
still not equally on all parts of this.
Details, such as grooves in legs,
may be quite obscure, because these
items are irrelevant to the particular

use which you make of the table. On the other hand, should you undertake to make a water-color reproduction of the wallpaper, or to clean the windows periodically, or to sandpaper and refinish your table [or to study the art of table making (Ray)], you would become acutely aware of those details which had been so negligible before. This demonstrates, first, that functional significance decides what shall be relatively light, shortened, detailed and prominent (figure), and what less so (ground). Secondly, it shows that with variations in functional significance, which might be quite frequent in the same situation, different parts might become

figures.

By now it is a truism that the physical situation, which has remained constant, cannot be the cause of these organizational shifts between figure and ground. Reorganization may thus be due to shifts in the functional attitude of the observer. What we see or otherwise perceive is not decided by what is "there" but by what we are interested in. This is contrary to the view that we are interested in things because they are there to be perceived. The organism, it must be remembered from our discussion of the nervous system (pp 359-364) is not a passive recipient but an active participant in the situation and operates selectively, in accordance with its oper-

ational interests, and thus depend upon functioning. Thus reorganizations of perception are presupposed with changes in attitude which affect the functional significance of different parts of the environment. Specific organizations into figure-ground are therefore not to be considered permanent, although some show greater resistance to change than do others, and when changed tend to return quickly to their original state. The student may have guessed by now that this dimension of variations and shifts in figure and ground was but another way of dealing with what is commonly called attention.

446.

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"Attention is said to fluctuate, to be unstable and mobile. This means simply that from time to time, occasionally even from moment to moment, new attitudinal and functional factors may enter a situation and so reorganize it that what was formerly a portion of the ground now becomes figure, or at least temporarily.

"For education this simple fact has important consequences and implications. Learning requires that something which before had belonged to the indifferent ground shall now become a clear, detailed, and significant figure, cleared from the relative obscurity if not complete oblivion of the ground. ----

447. "... 'Paying attention' does not, therefore, eliminate foreknowledge; it consists rather of finding more numerous configurations where before one had found fewer. This suggests, as another practical matter of method, why it is desirable to embroider a subject with elements anecdotes which will keep attention at least somewhere within the given field and may make the approach to the subject more assured. - - - -

453. "Experience modifies perceptual organization, but even without it, some kind of organization will be present. Perception and attention are never haphazard, with- without specific previous exper-

9

ience of the given situation." [Organization is spontaneous. ---.

454. "In experience, considered without its dependence for expression upon language, only objects exist and episodes occur. ---. Time, then, is another aspect of organization, another way of finding the relationship between objects and episodes. ---

455. "We return now to the psychological conception of time as an aspect of organization. Such temporal aspects of organization as now, longer or shorter duration, continuity versus intermittance, and rhythm, are not the properties of things but a relationship among things.

"Psychologically, the present is the organization of an experience as a

unity, with a beginning and a
closure that repudiates the situation
from another. [The functional aspect
determines the closure. Rbq] ---
436. "Rhythm is the recurrence
of a sub-pattern within an
organization.
p 461 [Re Stairs "Illusion + effect of
experience on organization."] "past
experience must not only have
occurred but it must also
become significant in the
present situation, to promote a
definite configuration." ---
272. The common notion of sublima-
tion is that it is a diversion ~~from~~
of energy from the socially ~~desirable~~
undesirable to the socially desirable
This is not exactly the case.

The general principle should be that sublimation is from the unattainable to the attainable."

Re training. — p. 203. Placements of feelings "are but unwisely calling into play the widest range of functions, both physical and intellectual."

209. "Dumas

"The physiological investigations of Cannon and Bard have all been carried out on animals in a state of crisis and very high emotional intensity. The patterns which they have found in the skull have then been assumed to hold also for weak emotions, but in a weaker form. Dumas [G. Dumas, Nouveau

Traité de Psychologie', Paris 1932, I-III) disputes this although it has been one of the unrecognized assumptions underlying most discussions of emotion in the past.

"Dumas distinguishes three levels of intensity of emotion, and in this rough distinction, upon which he places heavy emphasis, lies his unique contribution to the understanding of emotion. ... There are weak emotions, strong emotions, and disruptive emotions.

"Weak emotions are all pleasant. They are set off by the thrill of a pinprick, the mild startle of breaking glass, or the

sight of a jiving Wefstah, for example. The climb, it is to be noted, may be either pleasant or unpleasant, as they are commonly termed. But this has no bearing on this especial, introspective effect, which is invariably pleasant, helpful to good general functioning, and beneficial. [Tom.] ....

210 :- Since angling which produces mild excitement is pleasant, it follows that the mind ought to our nervous system, of which character should be welcome. Then we [illegible] and pick off the ends of worms, imitate a stained joint for the little things ....

-- "With all mild emotions the

visceral changes are lost to the organism. This tonicity, or alertness and physical well-being, arises from the well-balanced way in which all the vital processes are slightly accentuated. There is no inhibition of some and exaggeration of others, which produces the strenuous physiological distortions of violent emotion; but a set of organs is given access to all resources at the expense of another set which gets partially none, as happens in violent emotion. Moreover, the moderateness of the tonic effect means that no excessive amount of energy shall be consumed.

214. "Rather than suicidality, it appears more likely that the outcome of strong emotion is an indiscriminate overflow of internal tension in a situation which is out of control and for which the organism is unprepared. The organism is simply charged with a tremendous pressure of energy which seeks to flow out by any channels whatever. Hence the chaotic and unfavorable effect on discrimination and efficiency of behavior. .... [Human learn adequate ways + methods. These will avoid anger + fear. NRG]

Brains emit tension by thinking. Then the emotions spill over into rage.

Quotes from "Knowledge for what?" by Robert S. Lynd, Princeton University Press, 1939. (The Place of Social Science in American culture)

~~p. 4 "At point after point~~

(Re training) p. 192. note 3. "The cravings of human beings live at down are similar to the 'four wishes' - for security, new experience, recognition (status), and emotional response - originally set forth by W. I. Thomas in the Methodological note to 'The Polish Peasant in Europe and America,' and restated in the above somewhat altered form in Chapter 1 of his 'The Unadjusted Girl'.

193. "1. The human personality craves to live not too far from its own

physical and emotional tempo and rhythm. While capable of large adjustment in these respects, the personality suffers strain when the institutional demands of the culture cut too coercively across his personally natural tempo and rhythm. One may not assume that the standards of performance worked out in a culture at any given time represent the best possible, or even a desirable, adjustment. In a culture like our own, which employs such impersonal devices as machines, time- and motion-studies, and cost-accounting to determine the profitable (defined in terms of dollars) competitive rate of 'efficiency', the resulting demands for speed, energy-retention, concentration, and tolerance of monotony

in office and factory may have only the irreducible minimum of relevance to the cravings of the workers.

"As a part of this craving to maintain a tempo and rhythm natural to it, the personality craves periods of leisure and private recollection during which time, space and other persons can be taken on its own terms without coercion.

2. "The human personality craves the zest of growth, of realization of personal powers, and it suffers in an environment that denies growth or functions it erratically or for reasons other than the inherent needs for growth in others.

"The more precise definition of degrees of necessary deference to

'inside needs for growth in others' is a major task for social science; and it needs to be worked out in different types of situations and with full recognition both of individual differences in capacity and of the inescapable necessity for leadership. Our culture defines this situation at present with such exaggerated tolerance that it equates indiscriminately the need for a free hand by the finance capitalist or employer with that of the laborer. Due regard for the rights of others to grow in their capacities and achievements obviously stops considerably short of tolerance of the rights of vested power agents, even in an allegedly 'free country' like ours, to

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give or to withhold or to obstruct opportunity. Dollars have no conscience, and they may not properly be made the arbiters in such situations.

"3. The human personality craves to do things involving the felt sense of fairly immediate meaning. This sense of immediate meaning may derive from the interest in doing an intrinsically interesting new thing, i.e. the exhilaration of 'getting the hang of it'; from the fun of doing something that is fun; from the sense of personal power involved in exercising one's craftsmanship; or even from doing something possessing slight intrinsic meaning but with a hearty, reasonably sure in-

instrumental relationship to something else that has just immediate meaning. But immediate meaning tends to be dissipated when the activity in hand is too distasteful; or when the line of instrumentalism from doing something with little or no intrinsic meaning to the something else that has immediate meaning is over-prolonged or too markedly unreliable.

"In our culture this craving is put in jeopardy by the fact that so many of us work at highly specialized, semi-mechanized, and routine tasks which we undertake primarily on the basis of their short availability and income yield, rather than because they are peculiarly adapted to us;

by the fact that so much of our work goes into the struggle 'to make both ends meet'; and by the unreliability of many of the claims of instrumental actions leading to the future, as suggested in Chapter III. The present widespread confusion as regards the (often) taken-for-granted nature of 'saving for the future' derives from
145. the undermining of its immediate meaning by the 'big money' era of the 1920's and the subsequent helpless evaporation of savings in the depression.

"4. The human personality needs physical and psychological security (peace of mind, ability to 'count on' life's continuities, and so on) to the degree that will

still leave with the individual control over the options as to when to venture (for the form of it, for the values involved) into insecurity.

"5. But the human personality is active and chooses in varying degrees the right to explore these optional insecurities. It craves novelty (the learning and doing of new things), provided this can be taken on the personality's own terms, i.e., 'in its stride'. It craves risk as exhilarating – when it is exhilarating. But risk is exhilarating only at the points of peak energy storage in the individual's rhythms of personal living; and when risk is continuous or forced upon one the personality is put under unwelcome strain which

invites discomfort, demoralization, and repression. The human personality dislikes to 'go it blind' into important risks, but prefers to have its options implemented by the fullest possible information as to the precise nature of the risk and as to the best manner of minimizing that risk.

"Our current American reliance upon individual effort and defense, upon living as united-in, competitive units in urban set-heaps, upon casualness and laissez-faire, and the widening gap between the knowledge of the trained sophisticate and that of the masses - all of these things tend to force the individual to try

continually to challenge life on the wavering edge of chronic and often acute unnecessary risk. The clear fact of living ahead into new experiences inevitably entails risks. But, when such necessary and desirable risk is complicated by a mass of avoidable hazards created by the crude structure of the culture, by over-dependence upon individual rationality, and by lack of popular diffusion of relevant knowledge, energy is inevitably diverted to these sudden risks that should go into the exhilarating risks of creative living.

196. 6. As a corollary of the preceding, the human personality craves the expression of its capacities through

rivalry and competition, with resulting recognition of status — but, again, under the same circumstances as noted in 5 above; only when energy and interest are ready for it and the personality is 'set to go' and to go on its own terms. The small boy's spontaneous exclamation, 'I'll race you to that tree!' and the friendly rivalry of two farmers in completing the mowing of their fields are fresh and unforced expressions of this desire for spontaneous rivalry. But the human personality does not crave competition when the latter is continuous, enforced, or too threatening. It runs safe to say that most human

personalities do not crave as pervasive and continuously threatening competition as they tend to be subjected to in our culture.

"7. But if rivalry and the status it yields provide some of the arpeggios of living, the more continuous melody is the craving of the personality for human mutuality, the sharing of purposes, feeling, and action with others. The personality craves to belong to others richly and confidently and to have them belong in turn to it. It craves the expression and receipt of affection. It craves to be actively accepted and given some status as a person, for the person that it is — as well as for the work it can do. Sym-

pathy is normal to it. Conversely, it suffers when forced to live in physical or psychological isolation. While this desire for mutuality pervades all aspects of living, it
197 is particularly marked in the relations between the two sexes. The personality craves more than physical contact, although the psychological accompaniments of physical union combined demands vary markedly in different cultures.

"8. The human personality craves coherence in the direction and meaning of the behavior to which it intends itself in the same or different areas of its experience. Contradictions and unresolved con-

flicts within the role it learns from the culture create tensions and hinder functional satisfaction. Here is the point at which such aspects of our culture as the dual allegiance to the contradictory values of aggressive dominance and of gentleness and mutuality, noted in Chapter III, throw us continually into tension.

"4. But the human personality also craves a sense of freedom and diversity in living that gives expression to its many urges of spontaneity without sacrificing unduly its corresponding need for a basic integration of continuities. It craves a cultural setting that offers values in

consignment to routine individuation in terms of the whole range of one's personal interests and influences. And, conversely, it dislikes monotony, routine, and coercion that cramp and flatten out the rhythms of living and force a canalization of energy expenditure that deadens spontaneity.

"The preceding identification of persistent cravings of the human personality might be condensed or expanded. Some of these cravings fall into contrasting pairs — security and risk, coherence and spontaneity, novelty and constancy, meaning and mutuality. Confronted with such

contrasting tendencies, there is some disposition to dismiss the whole matter and to say that they cannot ever be reconciled. The important thing for the social scientist to note, however, is that these pairs do not represent contradictions any more than sleep is a contradiction of waking. They are but different phases in the rhythm of living. Obviously, no individual craves the independent maximization of each of these values, or of all of them at the same instant. That would involve an anarchy within the personality that would be intolerable. What each of us craves is a pattern of degrees and rhythms of satisfaction of these separate cravings that keeps

together in terms of our diverse motivations and 'feels right to us as a person living with all these other people'. The task of the science of human behaviour, therefore, is not to 'reconcile' these different needs, but to discover the flexible cultural patterning in which these varied expressions in personality can find most adequate expression in the sequences of living.

"Individuals differ in bodily endowment and, consequently, in the urges of their wanting. ... They differ also in their wanting at different points in the longitudinal life-span from youth to old age. The urgency of wanting is also multi-nigh infinitely variable according to the accumulated

emphases of a given culture. ---- The
heavy institutionalizing of our own culture
around personal ~~ex~~ competitive gratifi-
cation and with gives to the pattern com-
pensatory exaggerations of the importance
of property as the source of security
and of sex as the source of affection
and mutuality. The rationalizations and
defined communications which the culture
enforces on individuals do not rest upon
compensating emphases upon securing
the sense of immediate meaning through
such stereotyped things as tyrannous
limits of creation, securing one's sup-
riority, being one of the first to wear a
new spring style, or moving a more
socially eloquent address.

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p 202. "The controlling factor in any science is
the way it views and states its problems.

Once stated, a problem can yield no further insights than are allowed by the constricting frame of its original formulation; although, in a negative sense, the data discovered may serve to point the inadequacy of the original frame of reference. The current emphasis in social science upon techniques and pure empirical data is a healthy one; but, as already noted, skilful collection, organization and manipulation of data are worth no more than the problem to the solution of which they are addressed. If the problem is misconceived, the data are but footnotes to the insignificant. In a positive sense, such data may be misleading, in that their very perfection may

mislead others into regarding as important the problems to which they relate; for in science, too, 'apparel oft proclaims the man'. If science poses questions within an unreal or outdated framework, data and ideal schools of thought begin to pile up behind the two sides of these questions, and the questions assume unwarranted dignity and importance. ---

208. "In the course of the investigation in regulation of monopoly practices in industry

210. "laments by liberals such as Mr. Justice Brandeis against 'the curse of bigness' reflect but a wistful nostalgia for an era that can never return. We know too well the utility of coördinated bigness -

where it is useful - even to return indiscriminately to the world of little things in which human beings exert [illegible] upon each other. [footnote: "It is not intended here to swallow the irreducibility of organisms whole. Biology presents, in fact, a major problem for social science research. The problem is: At what points is it desirable for the whole, in the interest of other, qualitative things, to sacrifice some of the potentialities of long-unit living and operation? In order to answer this we need to know a great deal that we do not know now know, but can find out, about how, under different types of organization and emotions, individuals lose the

sense of 'belonging' (and thereby low morale) — the use of the operating unit increases. Or, if belonging is carefully structured to yield emotional security (in neighborhood, school, church, shop or office, and clique), is the blessing of a feeling of security relatively unmotivated!] [This seems to me largely wrong. Esp. the obstinate clinging to hunches, in the face of (much up of intelligence = a triple strand)

222. — "It cannot be too strongly stressed that no question can be asked which does not carry an explicit or implicit frame of reference, and that the frame of reference determines to what things the answers are relevant."

235. "Religion, in its traditional forms, is a dying reality in most living. And yet no culture can live stably without a central core of notionally sacrosanct loyalties widely shared by the mass of the people. We already pointed out, our culture, in its headlong preoccupation with ~~money~~ individual money-making, has been reckless of the fate of common values and loyalties; and as a result, these have been disastrously disrupted, notably in the increasingly prevalent pattern of urban living. Under our present culture common loyalties tend rapidly to stop at 'myself and my family' and

proceed out into the larger community.
--- "American culture, if it is to be creative in the personalities of those who live it, needs to discover and to build prominently into its structure a core of richly evocative common purposes which have meaning in terms of the deep personality needs of the great mass of people ---

240 "Step by step, in the minute processes of neighborhood, shop, and leisure, where are people left hungry to share values together?

84. "The individual's identifying himself derived from his job and the property it yields him tends to be heavily overworked as the fragile base for social cohesion. The common focus is not on living together but on the job. Old

feeling of deep and diversified community are being displaced by slogans: 'Buy in Akron'! 'What's good for business is good for your family!' [of loss of common cultural and spiritual meaning in our holidays. No nationally rich substitutes.] This carelessness about common cultural is part of the general orientation toward utilitarian factors in a culture stressing material development, personal mobility, and postponement of the satisfactions of living. At point after point our culture plays down splendor, mystery and subtle feeling. To be 'business-like' is to be impersonal: in our moments of deep, personalized emotion we tend to retreat from others into ourselves or to the limited tolerance of

our immediate family; a businessman who is 'artistic' may be somewhat suspect; being 'romantic' or 'idealistic' is regarded as an endemic of youth; and the person who 'gets enthusiastic about things' is mildly disparaged as immature and 'unsound'. Human beings do not easily live so emotionally denuded. So we bust out periodically in sex, drinking, hard-driving work-ethic, and gusts of cafe, standardized feeling at the movies and football games. Mickey Mouse and Charlie McCarthy tend to displace Uncle Sam and local symbols as repositories of common sentiment. 85 They merge the country because there is so little else to feel about in common. They offer little identi-

ication of our personal rhythms of feeling with the deeper purposes of the culture as a whole and with our common goals as members of it.

"No large society can long exist which is careless of this element of community in feeling and purpose. The tactics of a Hitler are profoundly right in so far as they recognize and seek to serve the need of human beings for the constant dramatization of the feeling of common purpose. In our own culture, the roots of the earlier forms of common sentiment were in certain simplified forms of authoritarian society: church, nation, local community, and family. These latter,

with the exception of nationalism, have weakened or disintegrated with the growth of historical criticism, science, and a realistic individualism. The democratic right of the individual to think — a to think that he thinks — has played its part in the discrediting of some of these earlier authorities that were wont to foster mis feelings. And democracy, interpreted largely as the right to be free to take a share the world about one and to acquire private property, has afforded little new basis for deep common sentiment. The binding current reliance upon a man's job (and the resulting offensive-defensive balance of property rights) to hold

our culture together is due, not so much to the fact that people want only money, as to the fact that this is the clearest value that remains in a culture which has allowed other values to tumble away. The popularity of the disillusioned sophistication of a book like Thurman Arnold's 'The Folklore of Capitalism' is an indictment of how little that is positive modern capitalist democracy has left us to work for and to feel strongly together about.

"Nationalism remains, and it is taking over the role of making common sentiment on a grand scale. But common sentiment spread over a population from the

top down, and not living and growing richly at the grass-roots of a culture, loses its vitality. Human beings create big, aggregating symbols on a culture-wide scale, but they also create localized and highly personalized meanings. Human loyalties are largely built of an infinite number of shared purposes in commonplace daily acts.

"Whatever one may think of the over-all systems or programs of the Soviet Union, the social scientist cannot but approve the soundness of the social 'activism' it encourages in individuals. A member of the Communist Party in the U.S.S.R. is expected to be active 'politically, ethically,

and in his trade union'. --- This social activism spreads beyond Party members, though the Party remains the instigating nucleus. As a result, something over half the entire adult population of the city of Moscow, for instance, is stimulated to be actively engaged in some form of this socially integrative work." ---

40 --- "Such processes of motivation and learning within the individual become central to the analysis of attitude change. Here one sees the stark manipulative nightmare of much modern advertising, couched in terms of the needs of the individual personality." [Cf. Lucky Strike ads, perfume ads, car ads, piano ads]

43 note. ... "The development and pervasive spread of money, as an impersonal medium of exchange by which work is measured, has dislocated work from 'making things' to 'making money'. Ruling the title of this super-motivation of money-making, the machine process entered on action and, under laissez-faire, was seized upon and utilized by the strong money-makers primarily for their own ends. As Spengler has pointed out, money-making 'subjects the exchange of goods to its own evaluation. It makes things, no longer as between each other, but with reference to itself.' [See 'The Decline of the West', New York, Knopf, 1928, V. I II p 78]. The spontaneous rhythms

of human beings are caused more and more strictly to the end of private money-making."]

71. "The pattern of the culture stresses individual competitive aggressiveness against one's fellows as the basis for personal and collective security."

72. "Cultures differ in the rules of the game by which the individual acquires status. Broadly speaking, they tend to emphasize one or the other of two means: status by ascription (e.g. by reason of birth into a given family), and status by achievement. Our culture stresses the latter, leaving the outcome almost entirely up to unremitting individual effort.

The forces upon the individual in our culture & within ambivalences between his desire need to be affectionately and warmly accepted by those about him as the person that he is, regardless of what he manages to achieve, and the cultural demand that he stick out his chest, square his jaw, and force those about him to yield him what he wants.

[See Karen Horney "The Neurotic Personality of our Time", Norton, N.Y., 1937.]

217. Fill in the vacuum between the indiv. aligns & the political authority at the top.

224. "In pursuing self-interest only the maximizing of human activ

upon which civilization depends? Bertrand Russell insists that men want 'power'. They also want peace of mind, fun, mutuality, spontaneity, repose, affection, and other things."

Get rid of anxieties not by dodging them but by learning suitable manipulative skills.

"The Place of Value in a World of Facts" - Wolfgang Köhler - Liveright, NY 1938.

"The Rhyme of Reason" by R.W. Holmes - Appleton-Century 1939
A very interesting book on logic for college students

Quote from "Finger Painting" by Ruth Faison Shaw, Little Brown & Co, Boston 1938.

"Most children are prey at one time or another to morbid fears - the fear of bogie-men and 'things that go bump in the night", fears of the woods and of storm, of birds and animals, life and death, foolish, fugitive fears and deep-rooted primeval fears akin to those of magic.

"What caused these fears in the first place? We cannot always trace them.

"In an earlier chapter I have mentioned the six-year old who painted a series of nightmare impressions of weird and obscure-looking forms which he called 'dreadful things'.

"'When do you ever see such Awful Things?' I asked one day after he had done some finger paintings all on the same morbid theme.

"'In the place where you go when your eyes are shut,' he promptly answered. This little boy and I were on confidential terms. He knew that I would not say, 'Nonsense, there is no such place.' And I did not. Perhaps there is such a place. Looking shyly up into my face, he asked if the 'Awful Things' frightened me, too.

"It happened to be not long after my pilgrimage to Fra Angelico Dandolo, Director of the Vatican Museum, who had told me of his belief that the 'most beautiful things could be explained', and it may have been the exhibition of

that conversation that prompted me to answer: 'No, I'm not afraid of them. You won't let that get in the paper, will you?'

"His little chin set firmly. He accepted the role of protector. With one wave of his arm he expunged the painful monsters.

"'Look, Miss Shaw,' he called, home with excitement, 'they all gone. I killed them myself.'

"It was not the last of them. They used to come back now and again. But he knew now how to get rid of them. He would let them live for a ~~little~~ while, relishing their frightened. Then I would see him slaughtering right and left, conveying timely of his complete mastery over the enemy. Finally

thing that had made nightmares of his dreams was since he could remember. Eventually, when he was free of his power over them, they lost their hold on him. It took in all about seven weeks. But they may have lasted back nearly that many years, to the boyish-man threat of some ignorant mine.

"This child also suffered from bed-wetting accidents. [By means of the finger printing his enemies was wholly freed] ---

"This much I know. From the day of the final disappearance of the 'Awful Thing' a marked improvement was apparent in the little fellow's progress in school. His mind seemed free to assimilate fresh ideas

and impressions. Up to that time he had had great difficulty with reading, although he had been given the same opportunities as the other children in his age group. Now all of a sudden he began to read fluently, and galloped through three primers in five weeks. - - -

63. "When some hidden emotional conflict is drawing a child down into its maelstrom, his finger painting reveals unmistakable darker signals. - - -

66. "Not only fears, but deep-seated resentments come to light in finger painting. Murders are committed offending grown-ups meet death at the hands of their driven victims, or occasionally of avenging champions

summoned from fantasy for the
02 express purpose of putting an end
to intolerable relations.

"'Two Men Fighting before They Are
Bound' was one in a macabre
series of twenty-seven fugue paintings,
every one of them concerned with the
violent end of one, and sometimes of
two men. For some while I was
unaware of the identity of the victims
of these monotonously fatal incidents
---- (I omit the remainder etc)

07 "It was fairly obvious that this
long series of fatalities was inspired
by a deadly animosity toward a dom-
ineering father, who was in turn the
son of a domineering father. The
child was deeply resentful of his
suppression by these two household

tyrants, especially his father. Until he found relief for his pent-up feelings through finger painting, he had had no chance and genius whatever like the painter of 'Awful Things', he had stubbornly refused to learn to read, although his finger painting showed an intelligent grasp of the meanings of the gesture in the encyclopedia with which he was allowed to amuse himself at home. [Taken from about us the thing failing did not get all worked out. Other instances [illegible] reg.] ---

p. 6 3. "There is, I suppose, hardly a child living who has altogether escaped the clutch of black moods of resentment or of inexplicable fears. But please remember that it is not the

child ~~that~~ who is morbid, but the mood which governs him, his reaction to fears planted long ago by some grown-up, or his animosity, justifiable or not, against some circumstance or personality in his life.

"The parent who pretends otherwise is simply following the example of the well-known ostrich. The sensible attitude is to face the facts and give the children — as part of their education — the means to free themselves from the 'black spirit' before they gain such a grip that they cannot be shaken off without the aid of a psychiatrist.

"I understand that the psychi-

artists at time find probing admirable in the case of recognized problem children. To my way of thinking, probing lies outside the province of the teacher. Let her give school children any encouragement to use finger paint or any other free direct medium of self-expression available to express their own individual spirits. If it works, so much the better. ---- But let teachers beware of developing a morbid curiosity.

"Confusion via finger painting are usually involuntary. Some accidental effect of the child's manipulation of the color strikes a discordant note out of his emotional attitude. Unconscious of his immediate surroundings, he follows the

thread back into the labyrinth of memory, revealing more and more clues to his emotional condition to the intuitive and sympathetic understanding of the teacher. Confidence in her seems to be a prerequisite to a complete and satisfying confession.

85 "Only on rare occasions when I have not yet succeeded in establishing perfect rapport with a child have I known him deliberately to suppress the title and even destroy the painted evidence for fear of adverse criticism. I have learned never to press a child for the title to a finger painting if he says there is none. We let it go at that. He may not be ready to admit

what he has called forth from within himself. I make no critical comment. But I try to win his confidence in other ways. For the urge is usually strong upon a child to repeat the same theme over and over again. It is almost as if he were practising for a high jump.

"Meantime he may test out the ground. I do not blame him for wanting to make sure of his footing before he entrusts his whole weight upon it. Very likely he has given his trust before too hastily and found himself on quicksands. In his own good time, when the child feels sure of his ground with the teacher, he will unhesitatingly give her the key to the inner citadel.

56. "In the pocket of my smock I always carry a little tablet with me. In it I write down the exact words in which a child gives me the title to his finger painting. Later, after the finger painting is dry, I copy the title on the back for him, under his name, which every child writes for himself before he puts the sheet of paper, as a part of the regular routine.

"If it were not for this invariable practice, I might sometimes doubt the evidence of my own senses. For so complete is the child's delinquency very often that he may honestly fail to recognize his own work done in the

grip of a black mood a few weeks before. That — how I have come into possession of my Chamber of Horrors, many of them slough'd off like an empty chrysalis when the butterfly no longer has use for it. ----

p 114. "The glimpses which are afforded the sympathetic teacher of a pupil's thought and emotion endow her at the same time with almost superhuman power over the child whose soul has been laid bare to her. She can use this power for his good by drawing out and developing talent capabilities and by helping him discard morbid ideas impeding his adjustment within himself and to the world at large. She must be

constantly on guard against the abuse of her power. She must not possess the child. She must also betray his confidence.

"The teacher's relation to the child resembles in many ways that of the doctor to his patient. The patient feels free to reveal to his physician symptoms which he may conceal from his nearest and dearest of kin. Down through the ages the Hippocratic oath has held that relation sacred. In the absence of a similar professional oath for teachers, we must bind ourselves individually to keep faith with the children. — — —

p. 214. "That finger pointing way

serve a useful purpose in the hands of the professional psychiatrist is, however, borne out in the clinical experience of Dr. John Levy, who has been using finger paints in conjunction with other pictorial media such as charcoal and water colors. He comments:-

"Finger painting makes the purest form of free association, and therein lie both advantages and disadvantages. The patient using finger paints gains emotional free muscular expression, as contrasted with ideational expression. Every muscular movement set by the child in spreading and manipulating the paints has a meaning. But the psychiatrist would

used as eye with the properties of a moving-picture-camera lens to record the all impressions come so thick and fast. Each stage of the finger painting's development may have its value, but the plasticity of the medium enables the child to slip imperceptibly from one phase to another. Obviously the psychiatrist cannot interrupt him at work in this form of creative expression for the purpose of saving the record at critical stages. He must allow the patient to complete the painting to his own satisfaction and run the risk of losing valuable in-between recordings of expression. It is even possible for the patient to

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frighten himself by his own fearful
in expressing guilty meanings
through finger painting, in which
case he is likely to destroy deliberately
what he has at first unconsciously
revealed. - - - -

221. "Finger painting will take its
place with the free-association tech-
niques in the process of unveiling and
realigning: with dream examinations,
the simple process of mental catharsis,
the interpretations of ink spots or color
spots and of motion producing pictures,
the therapeutic use of play techniques,
and the direct recall of experiences
under the guidance of a therapist.
In fact, it combines elements of
all of these in such a way that a
sympathetic, understanding teacher

or a trained therapist, can use it to distinct advantage.

"Free association is the process of uncontrolled mental rambling in which is reflected a thousand forgotten experiences. It is in a sense a form of dreaming. The patient is told to say whatever comes to him. We have seen in the experiment 'Awful Things' how free-association process in finger painting moves cause for emotional disturbances. Although the child's upward push of both hands at once at first denoted to him simply two horses racing, the ugly impression which the movement left in the print afterward suggested to him the horrid

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creatures which had unfolded in dreams.

"Frequently free association is thought of as limited in its use to psychoanalytic objectives. But such is not the case. Not only is it a device for mental diagnosis, but it is likewise a means of expanding, enriching, and relating meanings. Writers sometimes use free-association techniques to accumulate a wide range of interesting material out of which to create atmosphere and breadth of suggestion. In fact some of our finest modern poetry is essentially a free-association narrative. Finger painting serves these dual purposes. The free play of suggestions which is characteristic

of all creative & inventive activity is managed in such cases as that of the small boy who painted 'Prickly Pears' by a series of sheer coincidences. ----

223 This shows mentally children who arrived at the conclusion that the means of good composition consisted in being able to look at a picture from any angle and always find it balanced.

The second process referred to above is mental attainment. This may be defined as the repetition of an act until the personality is rid of the meaning that prompted it, not only this, but related behaviour symptoms, & until the

full meaning of the act has been
explained for the individual. The
former emphasis is upon getting
rid of an unwholesome need, the
latter on satisfying a growth need.
The same act may have either
value or both. Interpretation of
the act, as in the case of symbols,
is fictitious unless its relation to
the personality context is considered.
226 ---- "Finger painting affords an
effective means of gaining control
over mental images and concepts.
The child can destroy 'Bogie-Men'
with one sweep of the hand, or
he can capture and imprison
'Awful Things' on paper. ---
"A child pleads the burden of his
experience by a process of growth

rather than by acquisition. — —

231 "As the individual makes bodily motions which have subtle meanings for him, and as chance forms and color combinations develop before his eyes, the many meanings fuse into new perceptions, moods, and emotional challenges. These new meanings then suggest ways in which the painting may be developed, and in the end the meaning of his own hitherto unconscious ways of interpreting life evolve in articulate expression. The title follows rather than precedes. It is in the discovering of meaningful ways of expressing his own inarticulate past that the artis-

fies his creative impulses on the one hand, and on the other, achieves his educational therapeutic.

"Subliminal or subconscious meanings for visual, verbal, tactual and kinesthetic emotions become interrelated. The record of the experience in color is deeply satisfying. This may involve what is commonly considered a positive development, or it may mean
232 a clearing of conflicts in the fabric of experience." - - -

p. 29. "All the well child requires of the teacher is an understanding presence, giving him leave to learn through experience. But we cannot expect freedom of expression from a child if we insist upon his using grown-up

tools.

30. "The tiny muscles of his hand have had no preliminary training a exercise comparable with the almost continuous use he has made of his larger body muscles since birth. ----

"When a child first begins to write, he clutches his pencil in that same wise-like grip [the prehensile grip of baby a monkey], as if it were a matter of life and death. No wonder his thoughts are soared away. It takes you for a child to acquire the manual skill of writing without conscious effort. Until that time comes, you cannot expect him to express his inmost fancies

on paper. As much as you cramp
a little child's fist with a
grown-up's pencil, you cramp
his expression — yes, his style.
What happens is that the child's
rapid flow of thought is checked
by the mild pain of this laboring
pencil. What he started out to say
no longer runs worth the effort.
And all this leads equally true
for crayons and brushes.

"Why should anyone expect a
small child to master the techniques
of writing, not to mention spelling
and grammar, before giving him
the satisfaction of 'seeing himself in
print'? It is a wonder to me that
the children have not risen long
since in self-defense. As a matter of

fact, they have, if the elders had the wit to perceive it. Instead, the grown-ups brand the most spirited rebels as 'incorrigibles'.

"Several such 'problem' children found their way into my school in Rome. Almost without exception they were among the most original thinkers of their age group. The struggle to express their ideas by conventional means imposed upon them in other schools had simply frustrated them. Once they were given direct means of free expression for the impulses smouldering inside them, the 'problems' solved themselves. ---

32. "It was the children's idea to call the result of my search 'finger paint'. In a way it is a misnomer: what we actually do is the exact opposite of the process known from ancient times as painting. We use not so much fingers as either the whole palm or the back of the hand, fists, forearm and, above all, big free rhythmic muscular movements from 'the spot' in the middle of the back.

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28. "Finger painting gives color to thoughts for which often children know no words. It is the unhampered expression of a child's inner fantasies — the revelation of his mind through his

murder - which so fascinates
psychologists. - - -

p. 14 "When a child begins to
finger paint, his whole body
contributes to the rhythmic
movements which create
characteristic arcs and swirls
of extraordinary grace in color.
As one small boy put it,
'I paint with the spot in the
middle of my back'. When I
mentioned this at a college
lecture not long ago, an ath-
letic coach came up afterward
and told me that my small
pupil had summed up in three
simple words the whole
philosophy of hoping. 'Every
blow that counts', he said,

'has to come from that spot in the middle of your back'. ---

p. 42 "Who are the real you? Often the very children who have everything done for them by parents, every want anticipated, no opportunity to try things out for themselves and learn by experience. ---

47 "As for the child's to paint, that is a duel between him and his image. It is a delusion of the grown-up that any concrete subject ends to be suggested. often the idea which makes often a child has started playing with the paint is purely abstract. I mean suggesting ~~that he is~~ anyone that he paint 'a boy' or

which is what one would now called his work."

48. "One of the saving graces of finger painting is the elimination of a long, tiresome apprenticeship. James C. Boudreau, director of the School of Fine and Applied arts at Pratt Institute, wrote me after an exhibition at Manhatten: 'The complete release from the long drill in typical medium is probably its greatest asset'.

"The child may regret a pleasing effect once he has produced it, but not until he has taught himself the technique actually, time is little that can be formally taught in

finger painting. It can only be demonstrated, and then the merest novice may on the first trial outdo the demonstrator. Each individual tends to develop a technique of his own. One child will use his open palm, another the closed fist or the pad of the thumb. ...

230 "At a party of young intellectuals at yale, where finger painting took the place of bridge or cross-word puzzles, a football coach complained that he knew nothing about art. urged to try a hand in any case, he found that in using familiar physical movements of his profession he could create striking rhythmic patterns in

finger paint. His fine muscular coördination told its own story.

Of Tages painting. How that reflected T's creativeness? Very vividly. Try this with criminal and adult psychiatric cases. Try it as an aid + preparation for writing. Try it experimentally before + after meditation. Cf. Joanna Field's books.

Probably I can fully forgive an enemy a person who has harmed me only if and when I realize that he + I are really one + the same, under different circumstances, + also that my feeling toward him is a projection of an inner effort due to my refusal

to realize + acknowledge my own fault + complicity in the original wrong. Probably also I cannot be wholly patient until I realize the same condition.

Quotes from "Pattern" by Graham Carey, John S Ewins, 29 Thames St, Newport, R.I. 1938.

p. 3: "Art means, quite simply, the fully human production of good things. Because good things cannot be produced in a fully human way without skill, the word art (or its equivalent in other languages) took on early the special meaning of skilful production of good things. Skilful making is still one of the dictionary definitions, but the root ideas on which the word depends for its meaning are the idea of a

need to be fulfilled, and a fully human solution of the problem. So we speak of the arts of agriculture, and of building, and of needlework, and the arts of telling stories and painting pictures and carving statues as well. ---

p. 4 ---" If it is to be a completely human product it must be satisfactory not only to the user, when he is using it, but it must be satisfactory to the maker when he is making it. ---" But if you suddenly confront a need and some material suited to its fulfilment, you do not get a work of art. Put a ball of woolen yarn and some knitting needles into the cold hands of a woman who has never seen a pair of knitted gloves, and her hands will remain cold. No

gloves will appear unless there is in her mind an image of such a pair of gloves. [and a working knowledge of method R.V.S.] Perfect gloves will not be produced, unless she has a clear and perfect image of them before she takes the first loop: ---.

"In other words, art is not just the reshaping of existent material matter to fulfill a need, but it is the reshaping of existent matter to a certain image, for the fulfilling of that need. The human imagination, which is the faculty that produces mental images within us, must evoke the pattern to which the material is shaped. Images must be imposed upon matter in order that the function of the work of art be achieved. Desire

for some good is not enough. There must be an act of the imagination which will supply a pattern to the balances of which the material may be manipulated.

"Albrecht Dürer once spoke of the artist as a man 'filled inwardly with images.' " — —

6. "the normal mind seems to have definite preferences for certain kinds of relationships. — — —

"Now about all that can be said on this very large subject is that these mental preferences seem to have a common basis in mathematics. Whether or not the fundamentally mathematical molecular structure of the brain is the explanation (as the molecular structure of simple substances accounts for the

geometric shapes assumed by their crystals)
the facts remain that the mind
distinctly shows these preferences. It
prefers certain geometric shapes; it
prefers mathematical rhythms; it
prefers color relationships and sound
relationships and space relationships
that may be given mathematical
explanations. The word which we use
to cover these preferred relationships is
the word 'formal'. ---

--- "The formal qualities in a
thing made are the gift to it of the
conscious action of the imagination
from which it originates. If any work
of art is truly original, that is, if
it is the copy of an original mental
image, and not merely the copy of the
appearance of some other thing, then

it will infallibly show its originality by its possession of these formal characteristics. We may define the word formal then as an adjective describing those qualities in an object of art, or in its mental pattern, which it owes to the fact of its imaginative origin. ----

---" It (the satisfaction of the maker) consists, very simply, in being free to use his imagination to produce a solution to the problem advanced by the commission, and in being skilful enough to make it so, a reality, his pattern in the mind of the object itself. If the maker of things is thus free and thus skilful, he is what we call an artist. He is a man whose

by filled with "images", and of a hand sufficiently skilful to manipulate material to the likeness of those images.

"The free and skilful maker is a true artist, but he is not necessarily a great artist. The great artist is not only free and skilful, but one whose mind is noble, whose glance is more penetrating than that of the common run of artists. . . .

"The great artistic civilizations of the past were as glorious as they were not through the possession of a few great artistic geniuses, but on account of the myriad of little artists all going about their daily tasks, . . . through the efforts of many little men, when the many have been on the right track. . . .

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"The function of a work of art consists in its relation to its consumer. The form of a work of art consists in its relationship to its producer. It must have a use independent of the pleasure its making gives its maker, and it must have formal qualities independent of its base functionalism. To be fully human it must look two ways, toward him who has the duty and privilege of making it, and toward him who has the duty and privilege of using it. It will not attain to a true work of art. ... Because it is limited to its first elements, we may call it primary art. Because it emphasizes the creative activity of the producer, we

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may call it Creative Art. The art of most primitive peoples is of this sort, but it is the mark of artistic health in any civilization that most of its art should be of this basic kind. Such art may be defined as the formal making of a functional thing, or the functional making of a formal thing. The elements of purpose and pattern are each given their due, and are adjusted to each other. [Example a carved whalebone harpoon point made by Pacific Islanders.]

10 Let us not suppose that such primary art as this is limited to primitive people like the Pacific fishermen. It is the normal type of art for all mankind. A poem like the Divine Comedy, the product of a highly ad-

united and resulting man, and a member of a sophisticated race, is just as good as people. — — —

11. "As long as the mastery of a technique is incomplete, the effort to achieve that mastery is sufficient to occupy the full attention of the mind, no matter how monotonous may be the result. The convalescent stone-carver, intent on the mastery of his art, until he has learned to use his joints and chisels with absolute precision, can carve rectangular blocks as happily as he could carve flowers and animals. But as soon as technical dexterity has been achieved he is confronted by a dilemma. He must choose one of two alternatives. Either he will

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let his hands continue to cut the smooth surfaces skilfully, and his mind think of something more diverting, or he must make his carving problem harder, and therefore again worthy of his full attention. Either

12. he must carve something more complicated than requires blanks and maintain his artistic integrity, or he must let himself fall into two semi-men, — the one condemned to make a body of material with no guidance of thought, and the other spinning thoughts with no body of matter. Whereas, in other words, you have a high degree of technical skill, combined with freedom to ~~vary~~ vary the product within certain limits, and at the

some time a necessary monotony in the turning out of the product, you invariably get a type of art which contains elements not found in the primary type we have been describing. --

"Skilful technicians of all kinds have, from the beginning of civilization, been confronted by this alternative. As soon as they are so expert that the technical performance becomes dull, they must either divide their attention or make the job hard enough to be worthy of it, undivided. As soon as the workers become so expert that the hands alone begin to be enough to carry on the work, the more active-minded will begin to ornament

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ment them with patterns and colors, stripes, zigzags and figures, which may be completely useless from the user's point of view. They are not added for the use of the person, but from the then intellectual necessity of the artist, for only by means of them can he remain an artist, a fully human maker. ---- Such a fabric [a Bokhara or Cashmere rug] can only be made by a free man. It is the result of thousands of mere choices, performed by the will at the direction of the intelligence. But the man who is not free to raise himself to the status of an artist, and to enjoy the rewards of that status, must make his fabric plain, and let his fancy express itself elsewhere. He may

think lovingly about his girl, or lovingly about the doctrines of Karl Marx, but he cannot think lovingly about what his hands are doing. The human will and reason must have species. - - - -

"The name we have given to this kind of artistic activity is decoration or ornament. Because these words are so often loosely or carelessly used, it is perhaps better to speak always of <u>splendent</u> decoration or <u>splendent</u> ornament, for it is due to the splendour of the happy workman and not to the wealth of the patron that such confusions come about. To make this point quite clear, we will mention two other kinds of artistic phenomena which often go under the

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name of ornament, but which we will distinguish by the adjectives 'significant' and 'unsignificant'.

14. If a large object whose main purpose is the service of the body, like a house, have a part of it which is addressed to the service of the mind, this small part is often spoken of as decorative or ornamental. The vase upon the gable of a church ... the sword hanging on the shield ----. But to the extent that they are put there for the use of the user, rather than for the satisfaction of the native necessities of the maker, they are not ornamental in the literal sense that we have been deciding, and if we speak of them as ornamental we must prefix that word with the adjective unsignificant. If they are genuine,

such things are functional, not formed objects. --- ~~they exist for the benefit of~~ --- "and then there is the whole false type of ornament, which has ~~all~~ been well-called 'ignominous', cloth-bom, decorative detail which is applied by the venal-minded producer in order to hide the essential defects of his product, and thus helps him in his prime object of making sales." ---

"No skill, no ephemeral ornament. --- And no freedom, no ephemeral ornament.

"We can then define ornament or decoration in the strict sense of the word, indicated by the addition of the adjective ephemeral, as the making of useful things by skilful and free makers, when, in order to keep the mind fully ~~continue~~ active on easy and monotonous

task is changed to a more difficult one. Significant ornament is not ornament at all in the strict sense, but consists in the addition of mind-serving elements to an otherwise body-serving object. And ignorigerous ornament is a spurious imitation of significant ornament for the purpose of defrauding the buyer into thinking that he is getting the work of free and skillful men. — — —

18. — — "And so all human arts have come into existence, painting, verse, music, sculpture, architecture and the others. Functional things are made in a formal way, cups, chairs, stoves, houses, temples. Functional acts are performed in a formal way, meals are eaten, orisons are spoken, gestures are used, athletic games are played 'with good form'. But unless we live in Utopia, or somewhere very close to it, our

appetite for 'form' cannot usually be satisfied in our workaday lives. We cannot get as much style into our daily tasks as our minds naturally crave. Certain tasks must be performed hastily, informally. We cannot walk much while we are picking up the bits in the street. The operation in the hay field is so exacting that we cannot swing our forks as rhythmically as we would otherwise like. We are, for the time, too near to exhaustion to 'whistle while we work'. So we invent special formal activities to recompense us for these ~~forms~~ lacks of form in our functioning and thus when work is done, restore the normal balance. Nature craves such a balance, and when this is of necessity upset; man by

special acts are about to relieve it.
We cannot march while we clean up the
rubbish, as we dance afterward. During
the day we cannot make all our gestures
as formal as we would like, so we act in
plays and pantomimes in the evening.
Many of the sounds we make at work
are harsh and ugly. We make up for
this by making especially planned for-
malized sounds which we call music.
When the natural balance between function
and form has been disturbed by the
pushing of the useful in too informal a
way, we attempt to relieve it by
making the formal in a less useful way.
Because we have need for useful
things and an intellect whose natural
activities must be satisfied, we
have a culture which is only at rest

when both usefulness and form are achieved. When both needs can be satisfied in combination in the same productive act, we get the most primitive and satisfactory kind of art - Creative. When they cannot be combined in the same artistic act, they must be satisfied separately, and the arts are divided into the 'Utilitarian' and the ~~'Fine'~~ 'Recreative'.

"It is from this necessity that most of the activities and the objects which we ordinarily refer to as 'artistic' derive. Their purpose is recreative. Their reason for existence is the need in human beings for the satisfaction of their appetite for formal order. The minds of those who

are not able to exercise their creative faculties in their daily work require mental exercise, just as much as the muscles of those whose jobs are sedentary, need bodily exercise. Music, and painting, and the theatre are as truly recreations for starved faculties as tennis and golf are recreations. If our daily lives are defective in providing the elements of mental nourishment our minds need, then we must take special foods, or tonics, or medicines to satisfy nature's demands. Such special foods and medicines are the recreative arts. They are normal in the sense that they are necessary to men placed as we are in an environment where the formal appetite cannot be satisfied in the performance of the daily

tasks. They are abnormal in the sense that the situation that produces them is abnormal.

'But reading at pictures and plays and going to concerts, does not get the work of the world done any more than playing tennis or golf does. Recreation feeds our minds, but it does not feed our bodies, nor buy shoes for the baby. Wealth has to be produced. Materials have to be reshaped. Bodily necessities have to be provided. The presence of re-creative arts in the world, commonly called 'Fine Arts', or the 'Arts of the Beautiful', implies also the presence of practical arts, or 'Arts of the Useful' Creative Art = both useful and beautiful, but a human existence requires

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usefulness and form in the things made to serve it, whether those qualities are united or separated. So that when creative art breaks down as the normal method of production, its place is taken by the two separate arts into which it has broken down. We have one way of making what we hope will be useful things, and another way of making what we hope will be beautiful things. We make the 'useful' things quickly and in quantity in factories, with the greatest possible use of labour-saving machinery. We make the 'beautiful' things slowly and individually, and with strict attention to quality, in studios. - - - -

"This double and divided system

of production which seems so inevitable and permanent, is open to criticism from several angles. In the first place, thrill and profit are neither of them primary reasons for making things. The good of making things is primarily the good of the particular things made. Right making in a good society is pleasant, and one may ~~live~~ earn one's living by it; but the pleasure and the living, important as they are, are secondary goods. If they are made primary, we get silly athletic work on the one hand, and bad commercial work on the other, neither of which enriches society. Society is only enriched by good work.

21. "Secondly, the goodness and beauty of things cannot be separated from each other. Goodness and Beauty are different aspects of the same thing. They cannot be separated, and one set of things be made to be useful by one kind of production, and another made to be beautiful by another.

"And lastly, normal people have a strong desire for integrity in themselves, and object to the disintegration that the splitting of production into two separate departments involves. They do not want to be forced to live in mental pigeon-holes. They want to have their lives all of a piece, — their work, their play, their interests, their beliefs, their whole lives as far

as possible all a united whole.
Normal man wants to be one and
united, not two half-artists.

"In our own time the split between
the arts of the useful and the arts of
the ~~pu~~ beautiful has widened.
Today if a person follows the athletic
fashions, and considers himself
~~all~~ really progressive in artistic affairs,
he is either a Functionalist or an
Abstractionalist. .... It is not possible
to make things with no use of the
imagination, but the functionalists try
to do it, and claim that they have
succeeded. They have advanced
from the title that 'Form follows
Function', to the unlikely one that
'Form is Function'. And the
abstractionists cannot make things

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without any purpose or use, but they take part in making things as useless as they can, things whose only use is the enjoyment of their own perfection. ... Each has reached the end of a blind road, for further progress is impossible. The only possible further progress would be a regress, back to the fork in the road where the two groups parted company. The only procedure is to join again together what man has put asunder, to re-wed Form and Function, to return to creative act. But such a procedure shows few signs of becoming fashionable.

22. "Indeed the progressives have reached the ends of their respective progressions. Both fail to make

things perfectly. But things cannot be perfect, unless they have some use other than the enjoyment of their perfection. ... Work of art which set out to be formal and not functional, cannot ultimately satisfy.

"And so with the other examples. Things cannot be fully useful to human being unless they serve human minds, as well as human bodies, and things made by human beings do not please normal human minds unless they have been made in a normal human manner, making use of the human imagination. Functional things cannot be fully functional unless they are also the product

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of the formal creative faculty.

---- "The group that asks to see the consumer without reference to the nature of the producer, fails to be satisfactory to the intelligent consumer. He shows his dissatisfaction by rejecting the products of the factory, and following a series of cults — period furniture, hand-made pottery, antiques, or what-not — by means of which he hopes to get what the factory fails to give him. And the group that asks the satisfaction of the producer without reference to the needs of the consumer fails to satisfy the intelligent producer. He shows his dissatisfaction with his proposals set by the long series of artistic fads which he follows, one after another, in a bewildered

ing movement, Impressionism, Expressionism, Cubism, Futurism, Neo-impressionism, Post-impressionism, Dynamism, Vorticism, Dadaism, ---

23 ---- "The creative acts are a substitute for the instinct. By recreation man tries to regain a normal balance.

"It seems, therefore, impossible to maintain, in spite of a widely-held opinion to that effect, that the creative or fine arts are in some way superior to the instinct. Progress from instinct to creative acts = a progress toward abnormality. As the result is the building-instinct of an oyster to an abnormal situation, so the creative acts are a normal reaction to abnormal conditions in human society. The Utopian oyster produces no

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people. The Utopian society produces no creative artists. - - - -

67. "Creation - defined as the making of something out of nothing. But human artists make their products out of material already in existence. They do not create their material. They do not create the forces by which that material is reshaped. They do not create the need to satisfy which the whole making-process is set in motion. What then do they create? What do they make out of nothing? What do they themselves contribute to the making of the object of art?

"What the artist creates is the image of the object he makes. This image, or idea, or form of the thing is, in a certain sense, his own creation

is a pattern, the product of his mind. And the formal aspect of this image, the mode of mathematical order in terms of which it is conceived, is quite literally his creation. And the formal aspect of the work of art itself is the realization in material terms of this formal aspect of the image.

"Art is a double process, partly internal and partly external to the artist. The first step in the artistic process is the development of the creative pattern, to which the material is later to be shaped. The second step is the shaping of the material to the symbolism of this pattern. ---

"Just what is the faculty of the

Imagination? The imagination is the interior activity of the senses. In this exterior activity, the senses bring to the individual consciousness, accounts of what is going on in the world outside. The mind is passive with regard to what is exterior to it. The sense of sight informs it as to the shapes and distances and motions and colors of things, making use of ether vibrations. The sense of hearing informs it of a similar set of facts by means of air vibrations. .... But when the mind of man becomes fully active, and he is content no longer to know about his environment, but is about to change it, when he ceases to be a contemplator of things and determines to be a maker, then the senses assume

another function. They no longer report what is outside in the objective world, but construct in the subjective world images of the things that are to be made. The painter sees in his mind's eye the picture he is going to paint. The musician hears in his mind's ear the music he is going to play. The cook tastes and smells, in imagination, the food she is going to prepare for the table. The action of each of these artists is orderly and effective because their imagination informs them of what they are going to do before they begin to do it. People with weak imaginations blunder and stumble and botch all through their lives, because lacking imagination they lack foresight. They have

no vision. they cannot foresee what will happen. ----

[Re kinesthesis, a to the eye, and statics (volume) a months]

"How just as a pattern seen in the mind's eye is a result of the use of sight operating inwardly, and an imagined music is the result of the use of hearing operating inwardly, so also the kinesthetic sense operates inwardly and produces what the psychologists call 'kinesthetic images'. If I shut my eyes and describe with my finger a figure eight in the air, my hand following not a visual but a kinesthetic image. When in dancing, 'my feet tell me what to do', they are obeying kinesthetic images. When I tie a

bowling boat in the dark, the image I ingrave on the rope is not visual. I go by the feeling of tying a bowline, not by the look of it when it is tied. When Carl Hubbell pitches a round-house ball to the batter, he does it by means of the experience of certain muscular motions in his body, arms and legs. He cannot go by sight, for whether the ball breaks as it should or not, is all determined before it leaves his hand.

The importance of Kinesthetic images in the arts does not appear to be generally appreciated. For example, the drawing of young children is much more easy to understand and appreciate when

we realize that it is as much
[illegible] as visual. It is fun
to draw a circle, not because the
result has the visual beauty of a
generalized line each point of
which is equi-distant from another
point called the center, but
because it is fun to make that
kind of a gesture. The childish
love of zigzags is ~~the~~ only a
slight development of the recipro-
cating motion that is the first
thing a child does with a pencil on
paper. - - - -

34. - - - "Not only is the body governed by
the mind, but the mind is governed
by the body. The two work reflexively
upon each other, and the connecting
33 link is the image, or mental pict-

Because the image is a product of the mind, it is conceived formally. Because it is the effect of a sense, it is conceived in terms of that part of the objective world which the particular sense brings the mind on account of.

"In the use of gestures in acting or in ordinary daily life, in dancing in the sports, in the conventions of acting, — all through life, — kinesthetic patterns are constantly being followed. We have spoken of children's drawing. That we may understand the operation of these images a little more clearly, let us consider the case of adult drawing.

"What exactly do we mean by

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the 'quality' of a good drawing? A good drawing has usually a certain likeness to the facts of appearance of the object it sets to explain. And it usually shows skill and knowledge in its use of materials and instruments. But what we mean by its "quality" 'as a drawing' is something beyond these things. There are many very accurate representations which have no 'quality' whatsoever, and many masterpieces of technical dexterity which leave us without admiration. What we mean by its 'quality' as a drawing, is not its <u>functional</u> quality, nor its <u>technical</u> quality, but its <u>formal</u> quality. It is the quality it receives from the fact that it is the materializa-

tion of a good image. And this image, in the case of the drawing, is more Kinesthetic than it is visual. A good draughtsman draws from the feeling that he has in his hand, rather than from the image he has in his eye. His hand often draws better than his eyes, for part mind drawing has established in his imagination Kinesthetic images which are used over and over again. ---

37. "The necessity of a clear image before going to work has been insisted on by the eyes of all races and times. An ancient Chinese philosopher wrote: 'Seeing first mentally, then ground.' An Indian: 'First the vision, then the task'. St.

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Augustine expresses the same truth thus: 'It is by their ideas that we judge of what things ought to be like.' Eckhart, 'To be properly opposed, a thing must proceed from within, moved by its form.' And young Ruskin, asking advice of a successful painter whom he admired, was simply told: 'Know what you have to do, and do it.' It is essential to the solution of a human problem that an inward investigation of the solution must precede any outward activity. When outward activity is not so preceded by inward vision, the would-be artist literally does not know what he is doing. He is a fumbler and a bungler, and his work of little value. ---

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47. -- "The senses enable man to know the world he lives in; the images enable him to act in it, so as to make it a better world to live in. This is very simply what the senses and imagination are for.

"When the senses and imagination, guided by the intelligence and the will, are exercised normally in the reshaping of our environment, we get normal art, free and creative. And because the productive process is right, the product is right, and because the product is right, it is seen to be beautiful. For beauty is only the intuitive realization of the rightness of things."

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"The Coming of Man: Accident or Design?" - A. Broom
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"Eastern Religions & Western Thought" - S. Radhah????????
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"The Inner World of Man" - Frances G. Wicher
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"Use Your Head" - Bruno Furst (esp. "Impromptu" speech) with review
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